1664
The Portraiture of
EDWARD COCKER

Extraordinary Rules and Directions for every thing belonging to the Art of Fair Writing, beginning by way of Dialogue or Diſcourſe betwixt the MASTER *and the* SCHOLAR.

Schol. *HOnoured Sir, The ſpreading fame of your Excellent Parts, and a ſight of your incomperable Works, have occaſioned this my humble Addreſs, and induced me to deſire the honour of being your Scholar, with hopes to attain ſome few of thoſe many Excellencies which render you the Admiration of the preſent Age.*

Maſter. If God's Bleſſing on my Induſtry hath been more than ordinary, to Him onely belongs the praiſe: And if I have learned more than others, it hath been with a deſigne that I might Teach others the better; the reality whereof you ſhall find, ſince you are come ſo opportunely, and expreſs your deſires ſo heartily: But let me know what it is in particular you deſire to learn?

Scholar. *I am (Sir) deſirous to learn the whole Art of Writing, in all the curious Hands uſually written in* England; *and to know how to make thoſe rare Knots and Flouriſhes which are the glorious Ornaments and Imbelliſhments of fair Writing. And (Sir) I would intreat you to inſtruct me in the beſt way, how to begin and proceed in order to the Accompliſhment of my deſires.*

Maſter. You have half gained the Art in earneſtly deſiring to attain it, and you may by Gods bleſſing wholly attain it by diligently obſerving the following Rules, and induſtriouſly practiſing by the Examples in this Book: Therefore know, 1. That Pen, Ink and Paper are the principal Materials belonging to *Writing*, and judiciouſly to chooſe and uſe thoſe Materials is the principal Concernment of a Writer; wherein that you may be informed, obſerve the following Rules and Directions.

For the choice of your Pen-Knife.

SInce you cannot perform good Work with bad Inſtruments, I ſhall firſt direct you in the choice of your *Pen-Knife*. Some chooſe a Knife by the *Mark*, but ſince no Workman can always hit the right Temper, the better choice is by the *Metal*, which you may gueſs at by grating the Edge on your Thumb nail; for if it be good it will pare off ſharply and criſp; if bad, more dully. Thoſe which are ſaid to be of Razor-metal are moſt eſteemed, but there is really no ſuch thing as Razor-metal; the beſt might be made of *Damaſcus* Steel, but few know how to work it. It is not material whether the Blade be hollowed like a Razor or not. Razors are hollowed to leave their backs thick, and render them more weighty. Keep your *Pen-Knife* with a ſmooth, even, thin Edge, by whetting when need requires on a fine Whet-ſtone with water, next on a Hone with Sallet-oyl; laſtly, ſmooth the edge on the top of your ſhooe, or a peice of Neats-leather.

To Make a Pen.

1. TAke the firſt, ſecond or third Quill in the Wing of a Gooſe, Raven or Crow; being round, hard and cleer: Thoſe Gooſe-quills which ſhine and are ringed about will ſurely ſlit cleer; thoſe which are thick and dull will not. 2. Scrape the Quill with the back edge of your Pen-knife. 3. Hold the Quill in your left hand with the Feather end from you. 4. Set your Knife ſloping in the back of the Quill, and cut off a peice about a quarter of an Inch from the End. 5. Anſwer that Cut by cutting off ſuch another peice on the inſide. 6. Enter the Edge of your Knife juſt even in the back, and begin the Slit. 7. Finiſh the Slit by putting in the end of a Quill, or the Peg of your Knife-haft, if it hath one, and force it up with a ſudden twitch. 8. You may proportion the Slit for length by laying your left hand thumb hard on the back of the Quill when you twitch it up. 9. In order to make the Nib, enter your Knife ſomewhat above the Slit on the inſide and cut off a peice, leaving it in the faſhion of a ſcoop. 10. To faſhion the Nib, ſhave the ſides equally down, turning your Knife in ſo doing toward the back, and draw both the ſides to a point. 11. To finiſh the Nib of your Pen (which is the chief peece of Art) you muſt place it on the nail of your left hand thumb, holding the Quill ſteadily in your left hand, then draw the edge of your Knife into the end ſlanting, and when it is about half thorough, turn the Knife almoſt downright, and cut it off. If the Quill be too thick, and the Nib too hard, you may ſcrape it, or pare it thinner: If the Quill be too thin, and the Nib too ſoft, you muſt cut the Nib ſhorter to ſtrengthen it.

It is no ſmall matter to fit the Nib of your Pen exactly, according to the Hand you intend to write. It muſt be left juſt ſo broad as the Body-ſtrokes of your Letters; For Hands that ſtand even downright, as *Set Secretary*, *Court* and *Chancery*, you muſt leave the left ſide of your Nib, as you hold the Pen to write, ſomewhat ſhorter than the other. And for Hands that lie ſloping, as *Mixed Secretary*, *Roman* and *Italian*, you muſt leave the right ſide of the Nib a ſmall matter ſhorter. But this being of great conſequence, I ſhall give you particular *Directions* for it proper to every *Hand*, as I ſhall ſucceſſively treat of them.

To Hold the Pen.

1. HOld the Pen in your right hand betwixt your fore-finger, middle-finger and thumb, with the hollow ſide downward. 2. Place your middle-finger on the right ſide, near half an Inch from the end of the Nib. 3. Place your fore-finger next on the back of the Pen about ſo much higher. 4. Place your thumb

on

on the left ſide (riſing in the joynt) near half an Inch higher than your fore-finger, yet permit it not to touch your fore-finger as you hold the Pen. 5. Extend the two fingers which hold your Pen almoſt to their full length. 6. Let your Pen come up on the ſide of your fore-finger betwixt the ſecond and third joynt. 7. Hold the Pen ſo as that you may draw it in, and put it forth, as occaſion requires, not griping it too hard. 8. Place your other finger on your little-finger, and on your little-finger reſt and move your hand.

To Sit to Write.

1. CHooſe a fore-right Light, or one that comes on the left hand. 2. Let the Board or Desk on which you write lie ſloping. 3. Lay your Paper or Book ſtraight before you. 4. Sit upright, bearing your body from the Desk. 5. Hold your head up the diſtance of a ſpan from the paper. 6. When you are writing turn not your head one way nor other, but look right forward. 7. Draw in your right Elbow. 8. Turn your hand outward and bear it lightly. 9. With your left hand ſtay the paper. 10. Lean not too heavy on your Arms.

Neceſſaries for Writing.

1. LEt your Ink be thin, ſuch as may freely run from the pen. 2. Let the Paper which you write on be white, fine and well gumm'd, ſuch as will bear Ink well, which you may try by wetting a corner thereof with your tongue; it will not bear Ink well if it takes wet ſuddenly. 3. For diſpatch procure a round Ruler, but for certainty a ſquare or flat Ruler. 4. At your firſt writing rule double Lines with ſmall Compaſſes extended to the depth of your intended Letters; or rule with a Quill cut forked. 5. If you rule your Lines with a Black-lead pen, you may rub them out again with a ſlice of Bread when your Writing is dry. 6. If you rule Lines on a looſe paper with Ink, you may lay that ruled paper under the paper whereon you write; which if it be ſo thin as that the ruled Lines may appear thorough, you may write even, and none perceive whether you ruled or not.

Directions in General for all Hands, and all perſons.

FOr your Information I ſhall here compendiouſly deliver the Judgement which by much Exerciſe and long Experience I have acquired in the Art of *Writing*. Not onely Men but Arts require the Aſſiſtance one of another, and are thereby rendred more abſolute and uſeful. The *Science* whereunto *Writing* is moſt obliged

is *Geometry*, the moſt demonſtrable and infallible of all humane Profeſſions; from which we are not only furniſhed with Terms of Art, and the names of all Lines, but alſo with Rules for the unerring delineation of all manner of ſtrokes. For inſtance, all round Hands or Letters whatſoever depend upon the form of a Circle, and all their parts and particles wherein any rotundity is expreſſed, muſt be regulated thereby. Alſo the Circumferences of all Circumvolving Lines belonging to flouriſhing uſed in Text Capitals, with moſt of the ſtrokes of *Secretary* and *Roman* Capitals, whether eſſential or ornamental, depend hereon. All down right ſtrokes depend on the perpendicular Line. *Italian* Hand and all Letters from thence derived, have their life and Lawes from the *Elipſis* or *Oval*. Yet though the knowledge of *Geometry*, thus far and further be of grand Concernment in the buſineſſe of exact Writing, we do not barely uſe the Figures and Diagrams thereof, for all Lines when taken Geometrically have the ſame fullneſſe of Bodies, but when they are applyed to *Writing* they admit of various additions and illuſtrations, according to the faſhions of Letters and Fancies of Writers. And then all perpendicular or down right Lines, are made full. All Oblique Lines or ſtrokes deſcending or drawn down from the left hand towards the right, muſt alſo be full. Such as are drawn contrarywiſe from the right hand down towards the left, muſt be ſmall. All Parallel Lines drawn even from left to right, or from right to left, muſt alſo be ſmall. All Circular and Oval ſtrokes muſt have a fulneſſe expreſſed up toward the right hand, and down toward the left inſenſibly ſwelling from their light ſmallneſſe to a full, and declining by like degrees to a ſmall. Theſe are the principal and moſt material conſiderations borrowed from *Geometry* in relation to curious *Writing*. The next thing you are to learn, is, to know how to give every Letter his true ſhape according to his Original form, or the beſt Preſidents, to expreſſe the full and ſmall of Letters by applying the flat or edge of the Pen, obſerving to raiſe or depreſſe the Hand accordingly. The next conſideration is in relation to the compoſition of Letters in thoſe hands which we write, for when we write Mix'd Hands, which are moſt in faſhion, we muſt not promiſcuouſly mingle improper Letters in the preſent Hand we write, next we muſt take care in the true placing of our Letters, to keep them even at head and feet, and let their Bodies tend and bend all one way in the ſame peece, and to keep a like proportion in all Letters of the ſame name and kind. We muſt alſo begin and end with ſuch Letters as are only proper to begin and terminate words.

Further, in reſpect of Joyning we muſt obſerve to keep true diſtances, generally in all Hands leaving the ſpace of a ſmall (*o*) from one word to another, and the diſtance of the ſtrokes in the (*m*) from one Letter to another in words, finely uniting all Letters that will joyn in Curſary or running Hands, with hair ſtrokes, expreſſed lightly with the Edge, or left corner of the Pens Nib.

Chooſe at the firſt to imitate a large and full Alphabet of the ſame kind with the hand you intend to write,

for

for by using your hand to command a full fair Character, you may contract and write small when you please, and much better than if you should begin with a small Hand.

If before you write you rub your Paper with Gum Sandrick beaten fine and tied in a linnen cloth, which is commonly called pounce, it will cause your Paper to bear Ink well, and your Pen to run steadily and smoothly, and make your Writing appear very sweet and pleasant to the eye.

At your beginning keep a waste paper under your hand whereon to try your pen, and to make every Letter before you write it down fair. View your Copy seriously, and begin not to write till you have imprinted the Shape of the Letter perfectly in your mind; First, make one Letter well before you proceed to another, and write the small Letters exactly before you imitate Capitals. Strive not so much to write fast as fair. Let your Mind, your Eye, and your Pen, go all together. Use to draw your hand even under the Line as you write: So will you with practise write even without Lines.

For what may yet further concern you, I refer you to the particular Directions following.

Directions for the Second Leaf.

HErein is written *Deus Videt* at large, which is encompassed by several Birds and Beasts, published for the Pleasure and Recreation of Learners, more for Curiosity than Necessity, which may invite the Ingenious to Exercise their Pens. But as for young Beginners (as the old Proverb sayes, *They must first creep and then go*) We intend not this for the imitation of every one, though for the delight of all. Practitioners must first be well exercised in Writing, before they can hope successfully to ingage in the performance of such Ornaments where the powers of the head are not lesse used then the Command and Dexterity of the Hand. Though there be a way to produce such Curiosities with greater facility than every one imagines, which we shall willingly communicate unto the ingeniously deserving, though we conceive this not to be a proper place for such Discoveries; For (as we implyed before) you must proceed gradually; First, Learning to Write, and then to Flourish.

Directions for the Third Leaf.

THough this Peice be Addressed to the Lovers of this curious Art by way of Epistle, yet that we might render it profitable and useful, we have annexed the Alphabets proper to it: This is an *Italick Hand*; that is, betwixt a *Roman* and *Italian*. Which in regard it is a Hand Generally known and most easie to attain, we recommend it to the imitation of Women-kind. A Pen indifferently made according to the former Rules,

will expreſs this Hand. Let ſuch as deſire to learn it, firſt imitate the Letters underneath, and take ſuch together in their Practice as may be one helpful to the making of another. For Example, let them ſort the Letters thus, *c, e, o, g, q, d*; then *i, n, m, u, w, y, r*; then *l, b, h, k, ſ, f, p*; then *p, t, s, v, x, z*, &c. Still obſerving the Rules for Ruling doubles Lines; for holding the Pen; ſitting to Write; and above all, to make one Letter well before you proceed to the imitation of another. When you can make the ſmall Letters well, procced to imitate the Capitals at the top, taking them in like Order; Firſt, *C, G, O, Q*; then *D, B, R, P*; then *T, F*; next, *I, L, K, H, A*; next *E, S, N, W, Y*; Laſtly, *V, Z, X, M*. Obſerving to apply the Edge of the Pen where they are ſmall, and the flat of the Pen where their fulneſſe lyes. When you can make the Letters well, advance to Joyning; diligently obſerving the former Rules for the Diſtances of Letters and Words, and to keep your Letters even at head and foot, placing them all one way.

Directions for the Fourth, Fifth, Sixth, and Seventh Leaves.

ON the firſt of theſe Leaves is delivered a large *Engroſſing-Hand*, derived partly from the *Text*, partly from the *Set Secretary*, which much reſembles the *Spaniſh*-Hand in the Rounding of the Letters with the Uprightneſſe and full body thereof. This Hand was purpoſely contrived to facilitate the Buſineſſe of Engroſſements, for the roundneſſe of the Letters will cauſe it to wheel away more ſwiftly then the ſquare *Set-Secretary*, and the fulneſſe of their Bodies will render it of equal Duration. A Pen proper for this Hand may beſt be made of a large Second Gooſe Quill, whoſe Nib muſt be proportioned in Breadth according to the downright Strokes of the ſmall Letters, with both the Corners thereof equal.

In this hand (as in all others) when you begin to learn, a ſorting of the ſimilary Letters, or thoſe which bear ſome reſemblance one to another, will further your proficiency.

In writing the ſmall Alphabet hereof, you may take notice that the b, r, f, y, h, i, k, l, m, n, p, x, z, ſ, ſ, ſ, v, u, w, x, y, and z, have their beginning Strokes carried upward, being made with the Edge of the Pen's Nib by a very light carriage of the hand, which are from their Smallneſſe termed Hair-ſtrokes, and from them the Pen is drawn down and turned to a Flat, as the differing ſhape of each Letter requires. In making the firſt parts of the a, d, e, o, and q. The Pen is drawn downward, beginning lightly with the Edge, and being inclined to a Flat by degrees. In the writing of this Hand you muſt hold your Arm right forth, even with the down-right Letters, and draw your hand down boldly. You may at firſt Rule double Lines, but by accuſtoming your ſelf to draw your hand even under the Lines as you write, you will in a ſhort time write even without Ruling.

In

In making the Capitals sort your Letters thus, first

H, C, E, O, G, Q and T, which do all begin alike, then take B, R, K, F, W, and M, whose first parts are alike. Then proceed to I, L, h, f, J, D, S, U, Y, and Z. Make the Compasse Strokes of all your Letters (both great and smal) Circular and Smooth. And remember to continue every Letter of the same kind to one size. These Directions will indifferently serve for these four Leaves, being in effect all one and the same Hand. The Second of them only differs in the m, and n, which are Cut sharp and finished with a Square for variety.

Directions for the Eight Leaf.

THis is performed more according to the manner of our Common *Set hand*, depending on the Square as much as the fashion of *Letters* will permit. In the writing of which Hand, the General Rules delivered for those aforegoing, are to be observed, which for your Remembrance we may here briefly repeat, *viz.* 1. That the Nib of the Pen must be fitted to the breadth of the Minums or Strokes of the (*m.*) 2. That at the first writing hereof you may rule double Lines at a fit Distance. 3. With the Flat Nib expresse the full and the small, with the left Corner or Edge of the Pen, where they require to lye. 4. Sort such *Letters* together in your practice as may be assistant one to the making of another, according to the former Directions. 5. Make one *Letter* well before you proceed to the making of another, removing the Pen at every full and small till you can make them well. 6. When you make *Letters* with Stems as b, f, g, l, &c. whose bodies require a greater breadth than other *Letters*, You must expresse them with the Flat Nib, and a more than ordinary poize of the Hand.

Directions for the Ninth, Tenth, and Eleventh Leaves.

IN each of these Leaves you are presented with a Curfary or *Running Mixt Hand*. The two first whereof are compounded of *Roman* and *Italick Hands*: and the Third hath a Mixture of *Secretary*. They are all designed to run round and smooth away in businesse, and to take up little room, wherefore the Stems of all long *Letters* therein are confined to Moderation, and their Bodies expressed fair and large. The two first of these Examples I fancy to be the easiest for imitation that ever were published: And such as may serve both Sexes for innumerable Occasions. The *Letters* both great and small are to be made at once without taking off the pen; And so performed as not to discourage the meanest Capacity in his Imitation. Nevertheless when they first begin to learn them, they may use all those Helps and Assistances of Ruling, Pouncing their *Paper*, and

Sorting ſuch Letters as may be helpful one to the making of another. Such as would write that Hand on the Third of theſe muſt be careful to keep all Compaſſe Letters therein to a like roundneſſe, and equal whites: As the *a*, *b*, *d*, *e*, *o*, *p*, *q*, *s*, *v*, *w*, *x*; and to obſerve a like Diſtance of Body Strokes in the *h*, *m*, *n*, *u*, *x*, *y*, and to incline his Letters all one and the ſame way.

Rules for the Twelfth, Thirteenth and Fourteenth Leaves.

THE Twelfth Leaf contains an Example of a *Swift Running-Hand*, Compoſed of *Roman* and *Italian*, rendred of great diſpatch by the ſhortneſſe of Body and continual uniting; For which, a Pen with a long ſmall Nib and long Slit will be beſt.

If you turn your hand outward, and hold your fingers ſtreight forth, reſting your hand on the end of your little Finger, and moving it with freedome and a gentle poize, you may command this Hand to Admiration.

The like carriage and motion of Hand will be proper for the Thirteenth Example: But the Pens Nib muſt be ſomething broader; The ſweet Squareneſſe of this Hand requires a Pen curiouſly cornered.

I ſhall not need to trouble you with particular Directions for the Fourteenth Example, ſince thoſe delivered here have ſo immediate a Relation to it. Neither will *Running Hands* afford ſo much for obſervation and demonſtration as *Set Hands*. The buſineſſe of a Clerk is to write faſt and fair, and as he that runs full ſpeed hath not leiſure to count his Steps: So he that writes when the Poſt ſtayes for't, has not time to mind the nicety of Letters. Thus much for *Running Hands*.

Here follow ſuch ample Rules and Directions for Text Hand on the Fifteenth and Sixteenth Leaves, as will conduct you to the exquiſite performance both of the Small and Capital Letters thereof.

Before you imitate the Text Alphabet, prepare a Pen whoſe Nib may anſwer the Breadth of the Minum Strokes. Then on thick Paper or Parchment rule double Lines, according to the Size of the Hand, and make ſo many Strokes thereon, one by another, about the diſtance of thoſe in the (*m*) till you can make them exactly perpendicular or downright, and draw the Pen evenly down upon a Flat Nib, that the Sides thereof may not be ragged; when you can produce ſuch Strokes cleverly, you have half got the Maſtery of the ſmall Letters. Then imitate the head-Squares of Letters, as thoſe of the *i*, *m*, *n*, *p*, &c. Begin them with the left corner of the Pen's Nib, then draw it to a half Flat, turning it toward your Left hand. When you can alſo expreſſe thoſe parts well, proceed to the Imitation of the ſmall Alphabet, and either make every Letter in order

order as they ſtand, or thus, firſt *c*, *e*, *o*, *g*, *q*, next *i*, *n*, *m*, *r*, *u*, then *o*, *d*, *s*, next *p*, *v*, *w*, with *x*, *y*, *z*, &c. When you can exactly make all thoſe, imitate the long Letters, firſt make their heads, then draw down their ſtems, in this order, if you pleaſe, *t*, *l*, *b*, *k*, *h*, *f*, *ſ*, &c. Before you make the ground ſquares of any of thoſe Letters, draw not their ſtems quite down to the lower Line, nor draw them to a flat, but leave them with ſharp angles toward the left hand, to which ſet the flat of the Pen, and expreſs the ground ſquares from them ſmooth and ſharp. In Joyning *Text Hand* there are many various caſes and conſiderations, ſome fancy to draw the bodies of Circular Letters, one into another, when they fall together, as in ſeveral words of this Copy, ſome will only involve or unite thoſe which are cloſed as the *d*, and *o*, ſome unite thoſe which are open with ſuch as are cloſed, as *d*, and *e*, hand *o*. Men will act variouſly till they have ſome ſtandard whereby to regulate their roving fancies.

Directions to make the Text Capitals on the Sixteenth Leaf.

SInce the Body-ſtrokes of theſe Letters, which are firſt made, require able hands, ſuch as may compaſs and cleverly command them, which in reſpect of their largeneſs, young Practitioners are not ſtrong enough to perform; I therefore adviſe them to deſign or draw theſe ſtrokes with a Black-lead Pen; firſt drawing their out ſides, obſerving therein their true breadths: wherein to be certain, they may uſe ſmall Compaſſes. Then with a ſmall Pen and Ink they may ſmoothly faſhion thoſe ſtrokes according to their ſhapes. And when they are dry, they may rub off all the ſuperfluous Touches expreſt with black Lead, and afterwards fill the ſtrokes with Ink. This I deliver in favour to young Learners, but to expreſſe all ſuch ſtrokes freely with one draught of the Pen, is more expeditious and commendable, and partly alſo in order to this the firſt way is preſcribed, for Learners muſt firſt be acquainted with the ſhapes of theſe Letters, which they may ſooneſt and beſt by often deſigning them. Wherein, when practice hath given them the Maſtery, let them endevour to perform them with Pen and Ink, at once. In order to which, let them make a Pen of a large ſecond Gooſe quill, with a long Slit, and a Nib according to the breadth of the ſtrokes. And let them uſe their hands to a bold free motion in drawing down the Bodies of Letters; remembring to lay the Pens Nib to an abſolute flat in making their full Bodies, and to turn it aſide and wind it off where they incline to a ſmall. Thus much for the body-ſtrokes of *Text* Capitals. We ſhall now proceed to their Flouriſhing and Ornaments.

To make the knots and flouriſhes belonging to Text Capitals.

THe Body of the Letter being finiſhed, deſign the firſt ſtroke of the knot (ſuch as are in the Compaſs of the *A*, and *B*) which wheels with a circumference over the Letter; I ſay firſt draw that ſtroke with a Black-lead Pen, which when you have drawn ſmoothly over with Ink, with a ſmall Pen, draw down ſo many body-ſtrokes as the knot conſiſts of which you imitate, by the ſides of the firſt ſtroke equidiſtant or parallel one to another; firſt imitate thoſe of the feweſt ſtrokes as thoſe in the *E*, *F*, *V*, *X*, &c. When the Body-ſtrokes are drawing be ſure to wave or bend the firſt in form of a great *S*, and let the ſecond ſtroke be drawn on the left ſide thereof; then draw thoſe ſtrokes on the right ſide, ſo many as are requiſite.

The knot in the *E* hath 4. body-ſtrokes, that in the *F*, hath 5. that in the *B*, hath 6. that in the *A*, hath 7. that in the *N*, hath 8. &c. When the Body-ſtrokes are drawn, begin at the top of that ſtroke which lyes on the right ſide of the firſt; and from that draw down a hair-ſtroke with the edge of the Pen croſſe below the top of the ſecond ſtroke, then ſet your Pen to the top of the ſecond ſtroke, and from thence draw down a hair-ſtroke, parallel to the firſt on the left ſide thereof, then draw down a Hair-ſtroke from the top of the fourth, and cloſe it with the bottom of the ſecond body-ſtroke. When this is thus carefully done, you will begin to underſtand the order of the knot, and may with facility cloſe all the reſt of the ſtrokes, according as the quantity of work therein requires.

To make round Knots, ſuch as are in the *D*, *G*, *O*, *Q*, and *Z*. You muſt firſt draw their body-ſtrokes, then all the full ſtrokes by the ſides thereof, and cloſe them with hair ſtrokes. It is not material whether you draw thoſe two ſtrokes within the chief Body-ſtroke firſt, or thoſe two which are without, ſo that you keep a true proportion and evenneſſe in all, which you may beſt do by dividing the main ſtroke equally by a right line ruled with black lead, and then meaſuring the proportions of all, the parts of the knot with Compaſſes from both ſides of that right line.

In the making of large Circumferential or Compaſs Strokes, you may turn your Paper, and draw them with the edge or left corner of the Pens Nib,

Wherein you muſt endevour to avoid all flatneſſe and wavering; which you may prevent by ſliding the Pen, and moving of them round in the making.

When you adorn Letters with Tendrils or ſmall Touches (ſuch as are in the *A*, *C*, *D*, &c.) you may alſo turn the Paper as need requires. Be careful in the flouriſhing of Compaſs ſtrokes, as that of the *L*, ſo to unite all the ſhort hair-ſtrokes, which you bring from them, as that they may ſweetly flow from their ſides; and let the carriage of all ſuch leſſer ſtrokes be regulated according to the greater, ſo as they may ſeem freely all to riſe up and ſpread from one Root.

For the Alphabet of German *Text under the Capitals.*

THis Hand ſeems to me to be one of the moſt proportional and regular that ever was wrote. The Correſpondency of Letters herein, is not leſſe remarkable than helpful to the writing of this Hand.

Theſe Letters, as all other, are beſt written with a Pen whoſe Nib agrees with the breadth of the body-ſtrokes.

In your imitation you may obſerve this order; firſt, *c*, *e*, *o*, *a*, *g*, *q*, *d*, *i*, Then *r*, *n*, *m*, *u*, *w*, *p*, *x*, *y*, *z*, &c. Next *l*, *b*, *h*, *k*, *ſ*, *f*, *t*, &c.

The Compaſs Letters, all which require equal whites, depend upon the form of an Oval. The minums and ſtems muſt be drawn even downright. It were to be wiſhed that you had for this, as for all other hands, the breaks of the Letters, but ſince we could not deliver them here, we ſhall endevour to ſupply their want by pertinent directions and infallible rules.

1. The Pen muſt be removed at every ſquare.
2. Uniting ſtrokes muſt be expreſt with the left corner of the Pens Nib.
3. In the expreſſing of every fulneſſe, the full mouth of the Pen muſt be applyed, not inclining one way or other.

Directions for Italick *Hand, on the Seventeenth Leaf.*

THis Hand is much uſed in *Italy* and *France*, and may yet be called the *Univerſal Character* over all *Europe*, and in other parts. It is in a leſſer form generally written by Schollars, and moſt Gentlemen, it is commonly uſed by Merchants, and is of excellent uſe for Women, which they may imitate with facility, and write with dexterity.

For this Hand a gentle Pen with a clear long Slit and proportionable Nib, is beſt; which at your firſt imitation, requires double Lines. Herein all Letters lye one way, tending much toward the right hand.

The Correſpondency eſpecially of ſmall Letters in this Hand is admirable; If you firſt make the *o*, the *i*, and the *ſ*, you command near all the ſmall Alphabet. An *o* with an *i* adjoyned to its right ſide becomes an *a*, an *ſ* drawn no further than the lower Line, and an *o* adjoyned to its right ſide, makes a *b*, half the *o* is a *c*, an *o* with part of the *ſ* drawn to its right ſide, and turn'd up at the foot, is a *d*. Half the *o* turn'd in at the top, is an *e*, the *ſ* with a croſs hair ſtroke is an *f*, an *o* with the tail of an *ſ* adjoyn'd to its right ſide, and turn'd into it ſelf toward the left, is a *g*. Thus having conducted you almoſt half way, you may with eaſe by the ſame reaſon, proceed to the end.

[See a ſmaller Alphabet of this hand on the 23. Leaf, the laſt Line.]

The Capital Letters of this Hand are ſo plain, and the former Rules in relation to Joyning, are ſo many, that I ſhall need to ſay no more to the meaneſt Capacity concerning this Hand, only thus much for encouragement, that I have taught a Maid to write this Hand very well in one Afternoon, that never writ a Letter before.

Directions for the Copies of Roman *Hand, on the* 18, 19, 20, 21, 22, *and* 23. *Leaves.*

FRom the firſt of theſe ſix Leaves to the laſt, this hand deſcends from greater to leſſer; there being little variation in their Alphabets.

We preſent you not on any of theſe with the ſlow disjoyn'd old faſhion'd *Roman*, but a hand more according to the preſent time, and more fit for any manner of buſineſſe wherein ſuch a hand can be uſeful.

1. For this hand make a Pen with an even Nib, a long Slit, and not too hard. 2. Rule double Lines as is directed at the beginning, at a fit diſtance. 3. Keep a waſt paper under your hand, whereon to try every Letter before you write it fair. 4. At the firſt write ſlowly and carefully, ſo may you proceed ſucceſsfully. 5. Diligently obſerve the proportions and agreements of Letters.

1. In their Compaſſing, as the *a*, *b*, *d*, *g*, *o*, *p*, *q*, &c. which muſt be made with equal whites.
2. In their depths and lengths, to keep them even at head and foot.

3. Keep

3. Keep the Stems of all Letters to an equal height.
4. Let all Letters tend and bend one way.
5. In making the heads of long Letters, begin them on the left side, then turn your Pen to a flat and draw it down ſmoothly on the right ſide.
These Rules well obſerved will be ſufficient for all theſe ſix Leaves; therefore I ſhall proceed to give you

Directions for Italian *Hand on the* 24 *Leaf.*

Obſerve the former directions for pouncing, ruling, *&c.*

1. YOur Pen for this Hand, muſt have a fine long Nib, and that a long clear Slit, ſcrape the Nib to a half round on the outſide, leaving the end even, and the Corners ſharp.
2. Since this hands wholly depends on the form of an Oval, I would adviſe you before you write by the Letters, to uſe your hand to the making of larger and leſſer Ovals.
3. When you begin to imitate the Letters, you may ſort them as is directed for *Roman*, or write by the ſmall Alphabet as it ſtands. Extend your fingers and move your hand lightly, that you may command and carry off the ſtrokes pleaſantly.

In writing this Hand direct the Nib of your Pen outward, toward the right hand, and expreſs all hair ſtrokes, and fine uniting Lines with the left Corner thereof. When you make minums and the body ſtrokes of long Letters, turn the hollow of the Pen ſomthing toward the right hand, and draw them down with the edge.

When you are to make ſhadowed ſtrokes, ſuch as thoſe of the *b*, *d*, *l*, and *k*, in the firſt line, then begin them with the left Corner of the Nib, a little below the middle of the ſtroke, carrying the Pen upward, and by degrees incline the Pen to a flat as the ſtroke requires, to ſwell; and as it looſes it ſelf in a ſmall, turn the Nib to the left corner again; endevour to expreſs every ſuch fullneſs with a bold certain motion.

When you are to expreſs returning ſtrokes, as thoſe of the firſt *d* in the Alphabet, carry them up lightly with the Pens left corner, and when it is at the top, turn it to a flat, then draw it down and encline it to an edge, as occaſion requires.

Full ſtrokes, ſuch as thoſe of the double *l*'s in the ſecond joyn'd line, are made at once by carrying up the Pen, and drawing it down boldly.

For Joyning obſerve the following General Rules, and imitate the Copy.

Directions for Court and Chancery Hands on the 25. *and* 26. *Leaves.*

1. A Pen for theſe Hands muſt have the left corner of its Nib ſhorter than the right, yet the end of the Nib muſt be cut at once and the corners left ſharp; being made of an able ſecond quill for duration, and left ſo broad at the Nib as you intend the ſtroke.
2. The full mouth of the Pen in drawing down all ſtrokes, may be (yet is not by me) laid flat, but I turn the hollow of the Pen a ſmall matter outward toward the right hand, and then by drawing the Pen ſtedily down, I make the ſtroke full and clear.
3. All Letters conſiſting of ſtems and minums require to be drawn even down. Or you may properly incline them ſomewhat toward the left hand, provided they ſtand all one way.
4. The breadth of the minums, or ſtrokes of the *m*, *n*, and *u*, are the beſt rule for their diſtances one from another, yet this rule hath an exception, for in the *Exemplifying*, or *Large Court Hand*, on the firſt of theſe two Leaves, theſe ſtrokes have not ſo great a proportion of diſtance. And the whites of the *a*, *d*, *g*, *o*, *p*, *q*, *t*, *v*, *x*, and *y*, require a greater allowance in that reſpect.
5. Such letters in Court hand, whoſe bodies may be conjoyned in the writing of words, muſt not ſtand at a diſtance.
6. When *r* followes *o* in a word, a round *r* muſt be made, and when two together follow an *o*, the firſt muſt be round, the laſt long.

More directions might be delivered for theſe hands, but ſince theſe are the moſt material, and that the beſt rules are good Examples, I refer you to thoſe in the book, and wiſh you good ſucceſs in your practice.

For Command of Hand.

BEfore you can, by Command of Hand, produce curious Ornamental Strokes, exact Artificial Letters, with the delightful Repreſentations of Men, Birds, and Beaſts, *&c.* You muſt firſt be acquainted with the nature and forms of the moſt graceful Strokes; with the true Shapes and Cuts of Letters, and with the various Parts and Proportions of Animals, according to the Art of Drawing. As to all which I here compendiouſly preſent you my Judgement.

XUM

1. When you would produce Strokes, Letters, &c. by Command of Hand, use a Pen whose Nib is evenly Cut, not having one Corner longer than an other.

2. Let your Ink be such as will freely run from the Pen.

3. Hold your Hand above the Paper, and your Elbow above your Hand.

4. Know that all Strokes, Letters, Knots and Flourishes, are composed of three sorts of Lines; namely, a Right Line, a Circle, and an Oval.

A *Right Line*, I call that which is drawn streight any way; which frequently falls in the Bodies of Letters and Knots.

A *Circle* or *Circumference*, is a Line drawn round, which is seldome used in Writing, as it is a perfect round; few Strokes in this Art meeting to make exact Circles: but innumerable require to be made Circular.

Of admirable use is the *Serpentine* or *Spiral Line*, which is a continued Circle, beginning large and running round into it self lesser and lesser.

An *Oval*, is a Line in form of an Egg which is of excellent use in writing, admitting of abundant variations, by being drawn closer or wider, as occasion requires.

5. Before you endevour to Command Letters, or Knots, use your hand to command Circles, from a quarter of an Inch, to two or three Inches diameter, or from side to side. In like manner practice *Ovals* of all Sizes. But above all, I commend to your practice the *Spiral Line*, which begins in form of a large *Circle* running it into it self, and keeping as equal Distances as possibly you can. Likewise practice the *Oval*, running That into it self parallel.

Of all these Lines I would wish you to make without number till you can cleverly command them; beginning sometimes at the right hand and sweeping them toward the left, sometimes at the left hand and whirling them toward the right; which last way use most, because most Letters require to be carried that way.

When you have exercised your self effectually in This, you will Command Strokes and Letters to your own Admiration.

6. Whatsoever you would produce at large by Command of hand, first practice otherwayes in small; for it will be in vain to expect to produce Strokes, Letters, Knots, or any thing handsomely, of whose form you are not before well informed.

Therefore provide your self of the Pourtraictures of Men, Birds, Beasts, &c. Whose Monograms or Out Lines you may practise slightly and dexterously to draw, and afterward endevour to command them.

7. Observe that the Strokes and Letters of *Secretary* and *Roman* depend upon the form of a *Circle*, and the Strokes and Letters of *Italian-hand*, depend upon the form of an *Oval*.

8. When you would command any Strokes, Letters, or Knots, according to the *English* Fashion, wherein one fulnesse answers another, and small answers small; hold the Pen in your hand in the same manner as you do when you are writing, only raise it somewhat more and keep it steady in your hand.

9. Move your Hand and Pen swiftly above the Paper, imagining that done on the Paper which you purpose to do, whether Strokes, Letters, Knots, &c. and when your Fancy works so strongly as to the perfect form and manner of what you intend, as that you could almost think it done, then put Pen to Paper, and with a bold free motion do it indeed.

Directions for the French *way of Command of Hand, called with them* A la Volee, *or* The Flying Pen, *whereby most of the Strokes, Capital Letters, and Pourtraictures in this Book were performed.*

WHen you would produce broad full shadowed Strokes or Flourish's according to the *French* Mode, you must, as they do, invert the Pen, laying the hollow thereof on the inside of your middle Fingers end, with the Nib directly toward you. Then move your hand boldly, and force the Pen from you, not turning it in your hand one way or other; nor move your hand at the Wrist. Your own Reason will inform you in your imitation where the full shadow and the light must lye. As to the performance of any thing this way you need but to observe what hath been said.

ADVERTISEMENT.

MR. Edward Cocker *the Author hereof keeps a Publick* School *at his House on the South side of St.* Pauls Church, *over against* Pauls Chain, *where Youths may be excellently fitted in a short time with* Writing *and* Arithmetick *for any manner of Imployments, on reasonable Terms. And there also boarded for more Expedition.*

Likewise such persons as desire to be exquisite in the Curiosities of those Arts, may there in short time have their desires fulfilled in all respects to their full satisfaction on reasonable Consideration.

Vale.

A B C D E F G H I K L M N O P Q R S T V W X Y Z

To the INGENIOVS Philographist.

Thy Profit is my desired Recompence. Thou hast herein w.th Gods blessing: an approved Rule to effect both. As much of this Art, as thou strivst in me: It came not from being curiously taught, But next vnto divine Gift, I attayned it, by Pursueing my Genius with dilig.t Practice, and that in vacant houres. If God be herby any whitt glorified, and Thou profited, I haue both my aime and reward.

A a b c d D e e f f g h i k l m n o p q r r ſ s t v u w w x y z &

ABCDEFGHIKLMNOPQRSTVWXYZ

Mans chief end is to glorify God, and enjoy Him for ever. And the word of God, which is contayned in ye Scriptures of ye old, and new Testament is ye only Rule to direct vs how to do both: and is also suffitient to teach vs all that man is to believe concerning God, and what duty God requireth of man.

Lord emprint Thy word in my heart

Aabcdefghiklmnopqrrsstvuwxyz

A B C D E F G H I K L M N O P Q R S T V W X Y Z

When God created man he entred
into a Covenant of Life wth him, vpon condition of
p^fect obedience, forbidding him to eat of ye tree
of knowledge of good & evill, vpon paine of death.
Adam breaking this torn^t all mankind descending
from him by ordinary generation, sind in him
and fell wth him in his first transgression.

Lord draw aside thus vail of Sinne

A a b r d c f g h i k l m n o p q r r s t v u w x y z & &

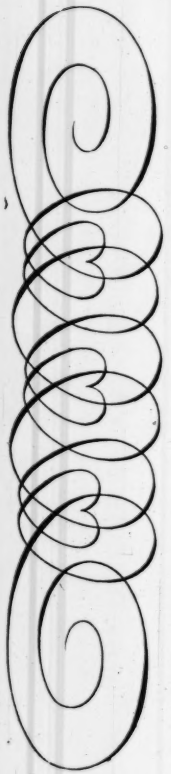
a b c d e f g h i k l m n o p q r r s ſ t v u w x y z &

God having out of his meer good
pleasure, from all Eternity elected some to everlasting Life, did enter
into a Covenant of Grace, to deliver them out of ye state of sin, and
misery & to bring them into a state of salvation by Jesus Christ,
The only Redeemer of Gods elect. Who became man, by assuming
to Himself a true body, & a reasonable soul, being conceived by the
power of the Holy Ghost in ye wombe of the virgin Mary, & born of
her, yet without sinne.

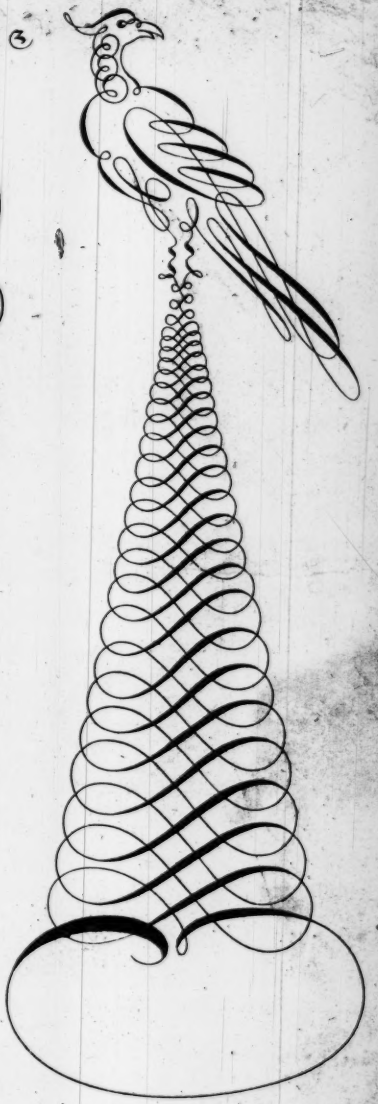
Jesus is my deliuerance

A B C D E F G H I K L M N O P Q R S T V W X Y Z

A a b r d o e f g h i k l ll m n o p q r r s ß ſſ t ſſ v u w x y z &



The sinfulnesse of that estate
wherinto man fell consisteth in ỹ guilt of Adams 1st sin,
the want of originall righteousnes &c ỹ corruption of his
whole nature, which is called original sin; wch all actuall
transgressions wch proceed from it. All mankind by their
fall lost communion wth God, are vnder his wrath, and
lyable to all miseries in this life, & to paines
in hell for evermore.



By Nature wee are all children of
wrath.

A B C D E F G H I K L M N O P Q R S T V W X Y Z

A B C D E F G H I K L M
N O P Q R S T V W X Y Z

Christ as our Redeemer, executeth ye Offices of a prophet, of a Priest, & of a king, of a prophet, in revealing to vs by his word, & Spirit, ye wil of God for ou salvacon; of a Priest in his once offring vp himselfe a sacrifice to satisfy divine Justice, reconcile vs to God, and in making continuall intercession for vs. and of a king; in subducing vs vnto himselfe. In ruling & defending vs, & in restrayning all his & our enemies. All this Christ executeth both in his estate of humiliacon & exaltation.

Oh when shall I only ever breath forth Thy praise dear Jesus!

A a b c d d e e f ff g h h i k l ll m
n o p p q r r s ss s t ff v u w x y z &

A A B C D E F G H I K L M N O P Q R S T O W X Y Z

Turne me and I shall be

IVRE

The Spirit applyeth to vs the Redemption purchased by Christ, by working Faith in vs, & thereby vniting vs to Christ in ô effectuall Calling, wch is the worke of Gods Spirit. Wherby, convincing vs of ô sin, and misery; enlightning ô minds in ye knowledge of Christ, & renewing ô wils. He doth perswade & enable vs to embrace Jesus Christ freely offered to vs in the Gospell.

Lord Seal me by Thy Spirit.

A a b c d d e t f f g h h i k l l l m n o p q r r s t v u w w x y y z &

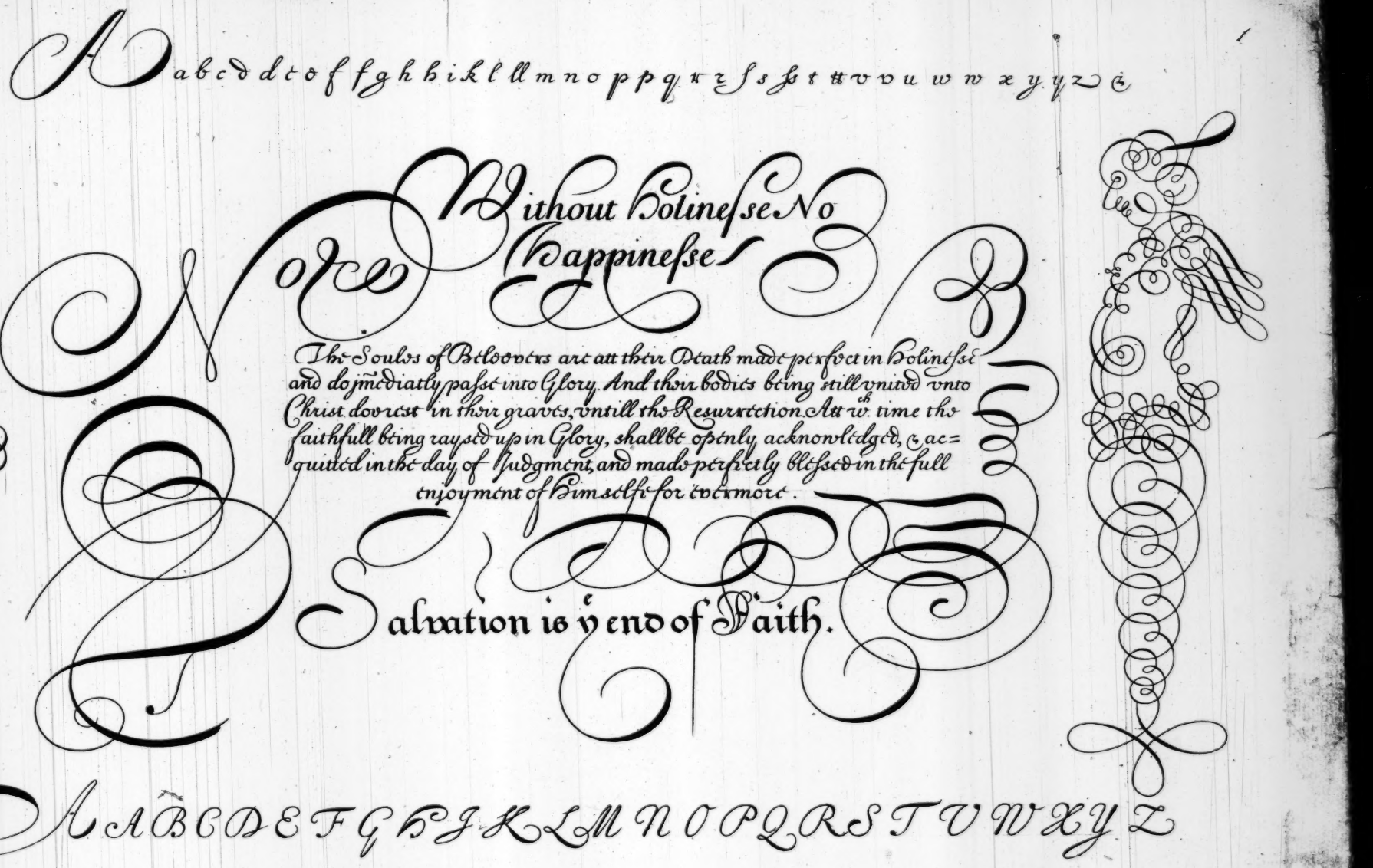
A a b c d d e e f f g h h i k l ll m n o p p q r r s s ss t tt v v u w w x y y z &

Without Holinesse No Happinesse

The Soules of Beleevers are att their Death made perfect in Holinesse and do jmediatly passe into Glory. And their bodies being still vnited vnto Christ doe rest in their graves, vntill the Resurrection. Att wch time the faithfull being raysed up in Glory, shall be openly acknowledged, & acquitted in the day of Judgment, and made perfectly blessed in the full enjoyment of Himselfe for evermore.

Salvation is ye end of Faith.

A A B C D E F G H I K L M N O P Q R S T V W X Y Z



A a b c d d e e f g h h i k k l ll m n o p p q r r s s t s t v u w x y y z z

A description of Charitie

Lett her be a Virgin perfectly Fair. Lett her Garments be green & orient with a Crowne of Gold upon her head. Lett teares of Compassion trickle downe her cheekes. Lett a multitude of people seem to draw their life from her lips. Lett all sinfull delights vanish before her presence. Then write upon her breast, O holy Charity Heavens foster-Child Earths Crowne; Lifes path & deaths Medicine. And lett us w.th that holy Martyr, dying Say

Farewell Faith Farewell Hope
Welcom Charity.

A A B C D E F F G H I K L M N O P R S T V W X Y Z

Aabcdddeffghhiklallmnoppqrr
ssststtvuwxyyz & ænoopst

Being vnfurnished at present of any thing that might give a more ample Demonstration of my Affection, and the worthy esteeme I beare yo.w I am emboldened by Antipathy to Ingratitude, and confidence of yo.E Candor to present yo.w w.th the Productions of my Pen and Graver, hoping you will please to accept thereof, and pardon his deficiency who desires to be continued in quality of

Sr

Your humble Servant
Edward Cocker.

Sir

Aaabbcddeeeffgghiklall.
mnopqrrssstvuwxyyz

According to yor appointment I have examined & ballanced all the Accompts remaining betweene yor Selfe and Mr Willm Camberwell and I finde him Debitor in ye Summe of one hundred forty and nine Pounds. I have also treated with severall Merchants concerning those Wares & Commodities whereof yo^w shall heare more ye next returne, from

Sir

Your humble Servant

Edw. Cocker

God is a Spirit Infinite
eternal, & vnchangeable in His
being, wisedome, power, holinesse
justice, goodnesse, & truth: There
are three persons in ỹ Godhead,
the Father, ỹ Son, & ỹ Holy Ghost.

And these Three are one only living and true God:
the same in substance equal in power and glory.

A a b c d e f g h i k l m n o p q r s ſ t v u w x y z

A B C D E F G H I K L M N O P Q R S T U W X Y Z

Istriue towards the mark

All that are effectually called pertake in this Life of Justification Adoption & Sanctification wch are the acts of Gods free Grace in pardoning all ours sins, accepting vs as righteous, by Imputing Christs righteousnesse to vs, receiving vs into ye number of ye sons of God, by renewing ours whole man after the image of God. Beleevers also pertake of Assurance of Gods Love, peace of Conscience Joy in ye holy Ghost Increase of Grace & perseverance therein to the End.

Heaven is worth all thy Labour

a b c d d e e f g h h i k l l m n o p p q r s s t t u w x y z &c

A B C D E F G H I K L M N O P Q R S T V W X Y Z

Lauda Jehovam

Be sure to enjoy God in all things, nothing in it selfe; so shall thy Joyes neither change nor perish. However things in themselves alt.r or fade yet He in Whom they are thine is like Himselfe Constant and everlasting.

A a b c d d e f f g g h h i k l m n o p q r s t v u w x y y z &

A A B C D E F G H I K L M
N O P Q R S T V W X Y Z

GOD IS ALPHA AND OMEGA

Amend thy wayes with a constant faithfull resolution,
wholy depending vpon Gods omnipotencie, and good
will towards thee. Communicate Gods gifts in thee
to others. Thinke others better then thy Selfe, be meek
in desmeanor, modest in apparrel, vpright in heart.
Judge no man hastily or vnadvisedly.

A a b c d e f g h i k l ll m n o p g r s ſ s t tt v u w x y z &

A B C D E F G H I K L M
N O P Q R S T V W X Y Z

HELP ME LORD JESUS

Sin is the Cause of all my sadnesse. Ah how it grieveth me to be thus enthralled vnder Sin, whilest Thy Saints and Angels are in their heavenly Hallelujahs. Am I not Thy Creature? hast Thou not dyed even for me also? Then hasten Thy Comming Dear Iesu, and dwell in me for ever. Amen.

Supplicorum
Peccatum
Abyssus est

A a b c d e f g h i k l m n o p g r ſ s t st v u w w x y y z &

A B C D E F G H I K L M N O P Q R S T V W X Y Z

FAITH ACTED SVPPORTETH

Faith is a divine Thing. It is somthing of God planted in man, & therefore
caerieth w.th it Vigor; & Strength. Beside Faith is designed to be the staff &
Stay of a mans Spirit, that is beloved of God, that he may walke steadily
in this world. Lord graunt me this Saving Faith that vpon the wings
therof I may be still mounting aloft, and flying into thy bosome.

Exultate Justi.

a b c d e f ff g h i k l m n o p q r s ſ s t v u w x y z &

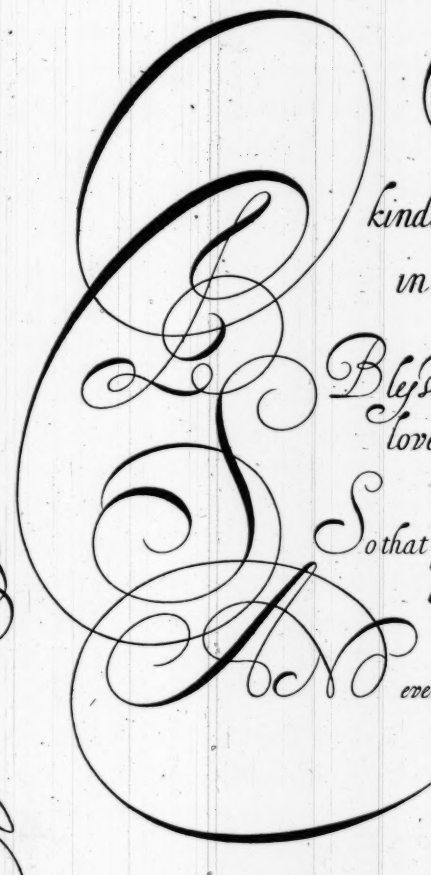
A a b c d e f g h i k l m n o p g r s ſ s t v u w x y z &

HOW SHOVLD I LOVE MY IESVS

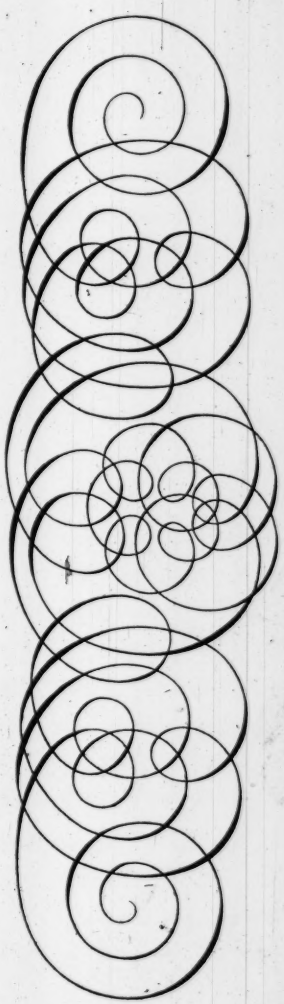
KIndle, enflame, and enlarge my love that it may rest largely in Thee, and come not onlie much, but often into me.

BLessed Lord, wilt Thou love the Image, and shall not the Image love Thee the Patterne? Oh that I were Sick of Holy Love!

SO that my Understanding, Will, and Affection were all overflowen, overcome and amazed, That my faintings were enflamed towards Thee.



EVen melted into Thee O Sweet Iesu, touch my Soul with Thy Spirit, that Vertue may goe out of Thee into me and draw me vnto, yea into Thy Selfe.



A B C D E F G H I K L M N O P Q R S T V W X Y Z

A B C D E F G H I K L M N O P Q R S T V W X Y Z

Lord Help My Belief

HOPE is an helmet As an helmet secures the head and makes a man able to go through blowes and dangers, So Hope hardens and steeles a mans Spirit that having once taken hold of eternall Life and seen his Interest there. He is stronger then all things that can come against him: Lord pitch the ancor of my hope within the vaile, that my Spirit may rest and acquiesce most quiet and secure in Thee My dear Redeemer for ever. Alleluiah

&

A a b c d e f g h i k l ll m n o p g r s ſ s t ſt v u w x y z &

A A B B C C D D E E F F G G H H I I K K L L M M
N N O O P P Q Q R R S S T T V V W W X X Y Y Z Z

LOVE GOD'S LOVE

LOVE Acteth vpon a Subject fitted for it God first worketh a disposition in the hearts of His People towards Himselfe, Therefore they are certainly moved towards Him: There is such a Power in his Divine Goodneſse, that It draweth those to whom It maketh knowne It Selfe.

COME THEN DEAR JESVS

NO shew Thy Selfe to me; Shew me Thy way, that I may know Thee. Shew me I beseech Thee Thy Glory. Let me see Thy Beauties, and glorious Excellencies. And by this meanes Blow my Love into a pure flame. Yea advaunce it to a Degree of Angelicall perfection.

DEAR JESVS COME

AND anoynt my Head with Eye Salve That I may see Thy Loveliness and Love Thee with my best Loves.

A a b c d e f g h i k l m n o p g e r ſ s t ſt v u w x y z &
A a b c d e f g h i k l m n o p q r ſ s t v u w w x y z &

A B C D E F G H I K L M N O P Q R S T U
W X a b c d e f ff g h i k l ll m n o p q r s ß t u v w x y z Y Z

For a man to be endowed with Learning and knowledge in vsefull Arts and Sciences deserves small commendation but for a man to imploy and improue such Endowments to the honour of God, and the seruice and benefit of his Prince and Countrey is highly commendable. E. Cocker. s.s.

A a b c d d e e f f g h i j i k l m n o p p q r r s t s t v u w x y z &c

A B C D E F G H I K L M
N O P Q R S T V W X Y Z

E. Cocker.

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Carolus Secundus

Dei gr̄a Angl. Scot. ffranc. & hibnie Rex fidei Defensor &c. Omnibz ad quos p̄sentes hr̄e p̄ueniunt salt̄m. Sciatis qd̄ nos de gr̄a nr̄a sp̄iali ac ex t̄ta scientia & meo motu nr̄is pardonam.ª remittim.ª & relaxam.ª &c

A a B b C c d d E e e f f G g g h i i ij
k l ll m m n n m o o o p p p p q q
r r z o z s s s t t t v u w x y z &c

A a B C D d E f G h h I i ij K l M m
N n O P Q R r S s T v u W w x y z &

Corkey